

571

James Dunlop

Forgotten



High Voice, in A^b
Medium, in F
Low Voice, in E^b

.50

Violin and Piano
Cello and Piano
Cornet and Piano

.50

Song by
EUGENE COWLES

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+ PHILADELPHIA +

FORGOTTEN

FLORA WULSCHNER



EUGENE COWLES

PIANO *p*

p

For - got-ten you? Well, if for-get-ting Be think-ing all the day How the

long hours drag since you left me — (Days seem years with you a - way. —) Or

hear-ing thro' all the strange bab-ble Of voi - ces, now grave, now gay, On - ly

your voice: Can this be for-get-ting? Yet I have for-got-ten, you say. Or—

count-ing each mo-ment with long-ing, Till the one when I'll see you a-gain. If

this be for-get-ting, you're right, dear,— And I have for-got-ten you then.

For—

got - ten you? Well, if for - get - ting Be read - ing each face that I

see With eyes that mark nev - er a feat - ure, Save

yours as you last looked at me. *cresc.* For - got - ten you? Well, if for - get - ting Be

yearn - ing with all my heart, With a long ing, half pain and half

rapt - ure, For the time when we nev - er shall part. If the

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes.

And *

wild wish to see you and hear you, To be held in your arms a -

The piano accompaniment continues with a similar texture, featuring arpeggiated chords in the treble and sustained chords in the bass.

And

*

And

*

gain, If this be for-get-ting, you're right, dear, And I have for-got-ten you

The piano accompaniment features a more active treble part with eighth-note patterns, while the bass remains mostly chordal.

And

*

And

*

then. For - got - ten, you say!

The piano accompaniment concludes with sustained chords in both staves, marked with a *pp* (pianissimo) dynamic.



A MAGIC MELODY

A DREAM

Words by CHARLES B. CORY

Music by J. C. BARTLETT

CAN music express the deepest longing and purest emotions of the human heart? This song of potent appeal and magical melody gives the answer in positive affirmative; and its harmonious strains seem drawn from the very fount of lyric inspiration.

I dream'd thou wert liv - ing, my dar - ling, my dar - ling, I

dream'd that I held thee once more to my breast - While thy

soft per - fum'd tress - es, and gen - tle ca - resses

ff with enthusiasm. *pp*
Thrill'd me, and still'd me, and lull'd me to rest,

ff rall *molto rall.*

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HIGH, IN A_b

MEDIUM, IN F

MEDIUM, IN E

LOW, IN D_b

Price, Fifty Cents